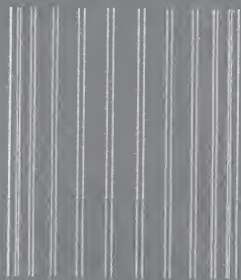




COLUMBIA LIBRARY COLUMNS



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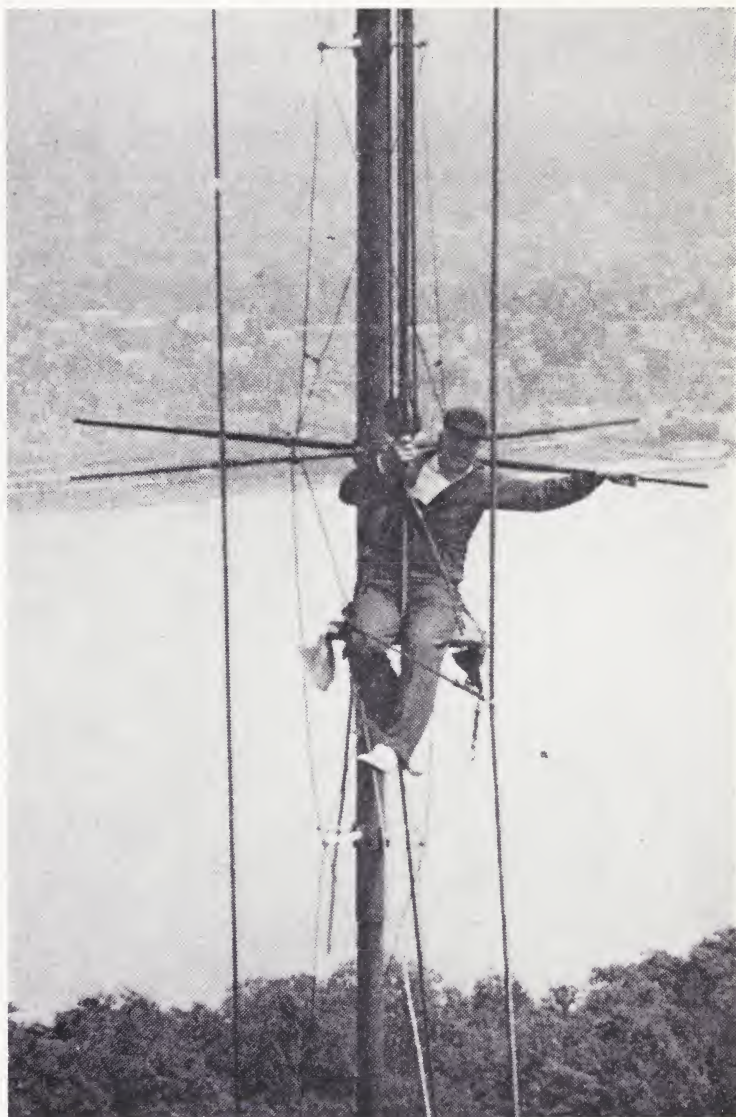
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Edwin Armstrong on his FM transmitter tower in Alpine, New Jersey,
across the Hudson River from Yonkers, ca. 1950.



COLUMBIA LIBRARY COLUMNS



“The Major,” FM and Good Listening

ELLIOTT M. SANGER

FORTY years ago it was generally agreed that the average American was not as interested in “good music” as was his European counterpart. Today a large share of our population has acquired a liking for classical music probably not exceeded anywhere. There are probably many factors contributing to this change of attitude toward good music, among them the improved economic status of the public which has enabled people to indulge their tastes; the increase in travel between this country and Europe which has exposed more people to different cultural activities; the influx of great performers from other areas of the world; and the increased attention to music in our colleges and universities. The greatest influence is the availability of good music and ways of reproducing it faithfully by means of improved radio transmission of high-fidelity sound which is attributable to Frequency Modulation or FM.

When my partner John V. L. Hogan and I founded WQXR in 1936, he was a pioneer radio engineer who was already experimenting with “high fidelity” AM broadcasting. He had obtained permission from the Federal Communications Commission to use a double channel in the AM spectrum in order to transmit the full range of sound frequencies audible to the human ear, which is approximately 400 to 16,000 cycles per second. Due to the fact that the home radio receivers of those days were not good enough to

reproduce the full range of sound, true high-fidelity was not possible until the invention of FM radio by Major Edwin H. Armstrong, who had graduated from Columbia in 1913 and had taught at his alma mater since then.

It is thus apparent that WQXR and Major Armstrong were traveling separate roads toward improved sound reproduction and were bound to converge sooner or later. "The Major," as everyone in broadcasting called him, was one of the great inventors in the field of radio. He had made a breakthrough and a fortune in royalties (he became a millionaire before he was twenty-five) through his invention of the super-heterodyne circuit in the early days of the "wireless." In the late thirties he had been developing an entirely new method of radio transmission which he called Frequency Modulation (FM) in contrast to the original system of Amplitude Modulation (AM).

The great advantage of the Armstrong system of FM was that it made possible static-free broadcasting and brought to fruition the goal of high-fidelity in which WQXR had pioneered. That invention brought about a natural alliance between the Major and our station, and I recall him working in his shirtsleeves around our studios in those early years. On July 18, 1939, WQXR presented to the public the first scheduled program on FM radio. It originated at WQXR's studios at Fifth Avenue and 57th Street in New York, from which the program was sent over a specially installed high-fidelity telephone line to W2XMN, Major Armstrong's FM transmitter atop the Palisades at Alpine, New Jersey. This massive steel tower had been built by Armstrong at his own expense. The first program consisted of Haydn's Symphony No. 100 and Tchaikovsky's "Francesca da Rimini." Very few people could have heard this historic broadcast, for, as far as we know, not more than twenty-five FM receivers were in the vicinity of New York. But those few who were fortunate enough to have heard it experienced true high-fidelity reproduction for the first time and realized FM was a revolution in broadcasting.

Armstrong's thousands of papers and my diaries covering 32 years of the history of WQXR from the first days to my retirement in 1967, are now in Columbia's Rare Book and Manuscript Library. Also among my papers are bound volumes of all the issues



John Hogan (right) and Elliott Sanger, co-founders of WQXR, listening to the WQXR High Fidelity Receiver and Phonograph in 1943.

of the *WQXR Program Guide* from 1936 to 1963 listing practically all the music broadcast by the station during that twenty-seven-year period.

Although the first public FM broadcast was in 1939, it was not until ten years later, September 7, 1949, that WQXR began full time operation of its FM station, WQXR-FM. That long lapse is attributable to an unfortunate series of events which delayed the exposure of Armstrong's invention to the public.

To begin with, the networks and the established AM stations

did not welcome the opening of an entirely new spectrum of broadcasting which would create new stations and thus eventually bring more competition to their markets. They, therefore, did not encourage the new system and, in fact, took the position that there was no demand for more faithful and realistic broadcasting. In a sense that was true because home radio receivers were not able to reproduce the high and low frequencies of which FM was capable. It was necessary to urge manufacturers to produce sets which matched the high-fidelity potentialities of frequency modulation. There was little demand in the early years, so only a few companies ventured into the field. Eventually there were a small number of sets in homes and those who had them were enthusiastic about their superiority, and word-of-mouth advertising began to increase the demand.

Then came the big blow! The F.C.C. decided to move the entire frequency assignment of FM from one part of the radio spectrum to a higher range beyond the reach of all the receivers then in use. There was no easy or inexpensive way to convert the sets to the new frequencies, so they had to be junked. That was a shock from which FM did not recover for several years. This decision angered and discouraged the people who had spent their money on sets which were no longer usable and made manufacturers unwilling to even think about FM for a long time.

All this time there was a constant legal struggle going on between Major Armstrong and General David Sarnoff, head of RCA, about the ownership of the patents on FM. As can be seen from Armstrong's papers in the Library, the battle became an obsession with the Major and was probably the principal cause of his suicide in 1954.

There were few people in the nineteen-forties who saw any future for FM. One day in December 1948 I was having lunch with a group at *The New York Times*, among whom was Jack Gould, then radio and television editor and critic of *The Times*. We were discussing broadcasting generally and FM in particular.

At the time I made a note in my diary that Gould had said: "FM is dead and manufacturers would never make enough sets to make FM successful." That is how some of the best-informed people in broadcasting felt. One manufacturer, the Zenith Radio Company of Chicago, had faith in FM. They owned an FM station in Chicago and began to promote FM sets and to advertise them extensively. As part of their campaign they manufactured a good and moderately-priced set, named "The Major," which was very popular and was largely responsible for the acceptance of FM by the public.

In the beginning FM broadcasting was associated with programs of classical music because it was thought that only those who loved good music were sensitive to true sound reproduction. Today some of the most popular FM stations are those which program rock, jazz or disco music. The development that gave FM its biggest boost was stereophonic sound. Because of WQXR's pioneering interest in perfect sound reproduction, the station had always tried to keep up with developments in that field. High-fidelity took a big step forward in 1952 with the invention of stereo, which gave FM the ability to broadcast two channels of sound simultaneously, one channel riding sort of "piggyback" over the main frequency. Stereo jumped into public acceptance rapidly and created a demand for home "hi-fi" equipment for use with records and tapes as well as with FM broadcasts. In this way high-fidelity formed a solid foundation for FM broadcasting because AM stations could not offer stereo sound.

According to independent surveys, WQXR-FM by 1950 was far out in front with the largest audience among the several New York area FM stations. This same year a young man who was trying to make a success of an FM station in Allentown, Pennsylvania, came to see me and wanted to know if we would experiment with re-broadcasting WQXR programs by FM radio to his station, WFMZ, without the use of telephone lines. This offered a chance for us to determine whether or not a network could be



The WQXR-FM transmitter tower atop the Chanin Building, 42nd Street and Lexington Avenue, in 1939, and in the background the Empire State Building where the transmitter tower is located today.

operated by point-to-point FM transmission, thus eliminating the considerable telephone line costs of network operations and incidentally keeping financially-pressed WFMZ on the air by giving the Allentown station free programs originating at WQXR in New York. We started the experiment, and as soon as the good music programs and *The New York Times* news broadcasts reached that area we received enthusiastic praise from listeners who welcomed this unique service.

When it heard about the Allentown experiment, the Rural Radio Network with headquarters at Ithaca, New York, asked for a similar arrangement. Owned by the Grange League Federation, the Network was operated for the dissemination of agricultural information via FM radio to the members of the Grange. It comprised about a dozen FM stations on mountain tops or other high locations across New York State from Poughkeepsie to Niagara Falls. The proposal was to relay programs from WQXR part of the day and evening across the state and hopefully to obtain sponsorship for all the stations. If this concept could develop into an FM network without telephone lines, it would extend the value of Major Armstrong's invention.

Service to the Rural Radio Network started July 1, 1950, with some degree of success, varying according to the technical efficiency of each station. Other broadcasters throughout the Northeast asked to join and eventually we had an FM network with only one short telephone link. There were fourteen stations in the WQXR Network covering most of the State from New York City to Niagara Falls, and beyond from Boston in the north to Washington, D.C., in the south—probably the most densely populated area of the United States. An FM network was potentially valuable to WQXR as a source of network income and to *The New York Times* as a means of distributing their news broadcasts more widely.

But alas, the plan never worked reliably or commercially. WQXR built a network sales staff but never had enough volume

of sales to support the affiliated stations. This forced the individual stations to sell programs to local advertisers who did not need the network, and soon many of the stations lost the WQXR image. We had no control over the individual stations, so the network concept could not succeed. It was literally a chain operation. If one station in the chain took on a non-WQXR program, for example, a local high school basketball game, it broke the chain and every station beyond that one was cut off from the program originating in New York. Without telephone lines we could not detour an individual station.

After many years of hard work and expense, we decided early in 1963 to phase out the operation, and by that autumn the network went out of existence. Meanwhile, WQXR had increased the power of its AM station to 50,000 watts which enabled many distant listeners to hear some of our programs after dark when AM radio carries further. This recalls a conversation I had with Armstrong on September 14, 1944, (according to my diary) in which he predicted that FM would supplant AM faster than we thought and that only 50,000-watt stations would remain important in the AM world. This prediction has not yet proved entirely correct in 1979, but it is not far from the mark.

There was another aspect of FM which WQXR tried with *The New York Times*. Jack Hogan had developed over many years a facsimile system which could transmit anything in black and white directly into a home facsimile receiver. This was of interest to *The Times* which was experimenting with another facsimile system. Using the transmitter of WQXR-FM in February 1948, *The Times* put out six editions daily of a four-page newspaper, 8½ x 11 inches per page. The transmissions were picked up by experimental receivers made by General Electric especially for this project. They were located in fourteen department stores and hotel lobbies in Manhattan and at the Columbia University School of Journalism. The joint experiment of Hogan and *The Times* ran for about a month. One of the results of these tests is the facsimile systems

of today which are used by business firms and government departments to transmit letters, documents, maps and drawings. Another use of Armstrong frequency-modulation carries the sound side of all television pictures.

But there was still one more hurdle for FM to surmount to in-



Major Armstrong in 1948 in the laboratory in his Yonkers home where he carried on his early experimental work.

sure the Armstrong invention's survival. In 1966 the Federal Communications Commission proposed a rule which was designed to effectively prohibit the duplication of AM programs on FM, and gave as the reason that more diverse programming was needed and would result from its action. WQXR and some other stations protested to the F.C.C., pointing out that separation would probably give the "coup de grâce" to FM and would not be in the public interest, for small stations could not afford to support two separate programs, and large stations, like WQXR, were in heavily

populated areas where many stations were located which already offered to viewers a wide choice of programs.

When the F.C.C. did not even try to get the public's reaction to the proposal, and as the date for separation drew near, we decided to see what separation would do. WQXR set up two program policies: it kept WQXR-FM on a strictly classical music schedule and designed a lighter music schedule on the AM station starting January 1, 1967, the effective date of the new rule. Despite a costly advertising and promotion campaign, the dual programming did not work. The lighter music on AM drew protests from the WQXR audience, and by July of that year we had gradually dropped the lighter programs and soon both stations were back on the WQXR formula, each doing a different good music program. The elimination of the duplication was too expensive even for *The New York Times*, and the paper announced that the stations were for sale.

At the same time another good music station, WGMS in Washington, D.C., announced that it was going to drop good music because of the costs of separation. This announcement caused such protests in politically sensitive Washington that the F.C.C. gave permission to WGMS to duplicate AM and FM programs. This caused *The Times* to withdraw WQXR from sale and to petition the Commission for a waiver of the anti-duplication rule. The waiver was granted and we resumed duplicate programming on July 9, 1972, after a five year battle to preserve FM broadcasting.

Since then FM has been the sensation of sound broadcasting. In 1972 there were fewer than three thousand FM stations on the air. Today there are about four thousand, 46 per cent of all broadcast stations. FM has become the fastest-growing factor in radio broadcasting. While FM stations in that period have increased by about 33 per cent, AM stations have increased only by about 5 per cent—a final vindication of Edwin H. Armstrong, a vindication in which I am happy to have played a part.

The Clean Books Bill

MANUEL KOMROFF

The 1920s in America was a changing and unsettled time—Coolidge in the White House, Wall Street frenzy and the dark days of the Depression just ahead, New York Tammany Hall riding high, Prohibition, racketeering and the crusades for censorship. Nowhere were the latter pressures more apparent than in the field of publishing. The Greenwich Village bookstore proprietor Albert Boni, and Horace Liveright, a New York businessman, formed their publishing house in 1917 and made publishing history with their series of reprints of the classics, The Modern Library, edited from 1921 until 1925 by the novelist Manuel Komroff. Among Komroff's papers, now in the Rare Book and Manuscript Library, is the unpublished manuscript history, "The Liveright Story." The chapter from this manuscript printed below with the permission of the author's widow, recounts the efforts and surprises that led to the defeat in the New York State Legislature of "The Clean Books Bill," promoted in 1925 by John S. Sumner, the lawyer who had succeeded Anthony Comstock as secretary of the vigilant Society for the Suppression of Vice. New York City's future mayor, the dapper and debonair Jimmy Walker, Democratic minority leader of the State Senate during the 1920s, was instrumental in getting the bill defeated through his own personal brand of melodramatic and flamboyant strategy.

THE unrest of the times was reflected in the books that were published. There was a fresh outlook and a new spirit. But this new spirit was restrained by the iron bands of Puritanism and Victorian inhibitions.

There was resentment in the American heart at the loss of the older freedom and individual dignity. The rugged individualism of Emerson, Thoreau and Whitman was stifled. Van Wyck Brooks in a chapter that he wrote for Harold Stern's *Civilization in America* thought that the failure of American literature was

only a reflection of the failure of life in America. "There is no denying," he wrote, "that for half a century the American writer has gone down in defeat."

The publication of *Main Street* confirmed that resentment in the American heart. In this brilliant novel, which swept the land, Sinclair Lewis attacked smug American complacency and brought into sharp focus the intolerance and pettiness of small town life. The spirit of revolt was now to be found in many places. It was not confined to the books published by Liveright.

In the meantime John Sumner was gathering strength and was supported by a number of hidden forces. He attacked many books. He pounced upon a sordid and tedious tale of a prostitute entitled *Madeleine* and arrested Clinton Brainard, president of Harpers. He seized James Branch Cabell's *Jurgen*, published by McBride.

But it was the new publishers that he found most distasteful. Knopf had published *Sanin*, a sensational novel by the Russian writer Artzybashev, which dealt with an amoral hero. And Knopf also published many foreign writers: Selma Lagerlöf, Knut Hamsun, Thomas Mann and many whose outlook on life and morality Sumner did not approve. These early publications laid the foundation for the Knopf backlist which is today no doubt the most distinguished list in America. But Sumner did not have that much vision.

Huebsch was another new publisher that worried Sumner. He made trouble for Huebsch because of an early book of Sherwood Anderson's called *Many Marriages*. This was printed before Anderson joined Liveright. Then, too, there was Thomas Seltzer who was printing the books of D. H. Lawrence. And there was also Albert and Charles Boni who published the works of Proust, including his *Sodome et Gomorrhe*, which was issued in America under the title *Cities of the Plain*.

The book *Jurgen* by James Branch Cabell was tried and freed by Judge Charles Nott who ruled that this book was not lewd, as Sumner claimed, but one "of unusual literary merit." Here once

again Sumner was defeated. But now he had a plan to make such publications a crime. With the powerful forces that backed him, a bill was introduced in Albany which would provide for book censorship in a manner similar to motion picture censorship.



Horace Liveright in the mid-1920s.

Liveright appealed to The Publisher's Association but they were indifferent about this proposed legislation. Jimmy Walker, who was at that time leader of the Democratic minority in the legislature, told Liveright that he should not worry about this proposed bill because he had enough votes to lick it and also because

he thought such an act would anyway be upset by higher courts. Restraint of free press, he said, was unconstitutional.

Walker was right. The bill came to a vote and was defeated. And here it was believed the matter was ended. But no.

The bill was again introduced. While the new bill had almost the identical wording of the defeated act still the title had been changed. It was now called "The Clean Books Bill." This was a very shrewd device, for any legislator who voted against this measure would be voting for dirty books. He would have a lot of explaining to do to the people who elected him.

Liveright was very much disturbed. He again appealed to The Publisher's Association but had no replies to his urgent telegrams. Then, with a sharp letter, Liveright resigned from The Publisher's Association.

One day one of our salesmen returned from a visit with Brentano's buyer and reported to Liveright what he heard. "Some of the book salesmen who sell Brentano's," he said, "are mad as hell. They say it's those cheap little publishers, who have sprung up from nowhere, that cause all the trouble in the book business. The old publishers have been established a hundred years and now these new boys are poaching on their preserve. And so the old publishers would be happy to have a bill that would prevent the circulation of the kind of books these fellows are printing."

Now it was clear to Liveright why The Publisher's Association would take no action. They did not like poaching on their preserves. They would not come out in favor of the proposed bill but they would also do nothing to oppose it. But what were the secret and powerful forces behind John Sumner?

Dreiser, who had had his own troubles with Sumner over the publication of *The Genius* and expected more trouble with his recently published *An American Tragedy*, was certain that Sumner had powerful forces supporting him. In a letter to Rex Beach, who was then head of The Author's League, he wrote that book censorship was approved by the Catholic and Episcopal churches,

as well as The Salvation Army and YMCA. These were the forces, he felt, behind Sumner and the proposed legislation. Was this merely an opinion of Dreiser's or did he have definite evidence? Liveright never knew.

This time Walker in Albany was not too assuring. He felt, very frankly, that this was a serious business. And he did not know how many votes he could muster in opposition.

When would the bill come to vote? Walker did not not know but he thought it would come up in a few days. "They are anxious to press it through," he said. "A number of legislators are already scheduled to speak in favor of this bill." How about the opposition? Walker was not sure what could be done. No one had as yet spoken against this measure. He was not at all encouraging.

It was the day following this conversation that Liveright evolved the plan to bring a carload of well-known authors to Albany. He proposed that they should confront the legislature and speak in favor of free speech, free press and all the freedoms guaranteed by the Constitution.

Walker said on the telephone that he did not know if this was a good idea or not. He said that he would have to think about it. However, Liveright went ahead and arranged for a private car on the New York Central Railroad and lost no time gathering as many prominent authors as possible.

When the private car finally left Grand Central it contained the following: Theodore Dreiser, Fanny Hurst, Willem Van Loon, Mary Heaton Vorse, Edgar Lee Masters, Waldo Frank, Samuel Hopkins Adams and others. I believe there were several authors from Scribner's and Harper's lists.

All had written, or made notes of addresses that they would deliver. During the long ride to Albany many read over their papers and brushed up their speeches.

Jimmy Walker was at the station to meet Liveright. But when he saw the swarm of authors he drew Liveright aside and said, "For God's sake, Horace, why did you have to bring these nuts?"

Liveright was shocked. "But we spoke about it on the phone," he replied. "I told you that I was bringing them."

"Yes, I know, but I was not sure it was a good idea."

"But they are here now and they all have speeches that they will deliver."

"What speeches?"

"Speeches in favor of a free press and against censorship."

"Good heavens! There is no provision for this sort of thing. Private citizens are not permitted to address. . . ."

"They have all written speeches."

"All right. I'll take care of it. Let's move on."

All bundled into taxis and drove to the Ten Eyck Hotel where Liveright had previously engaged rooms.

After lunch Walker told Liveright, "Everything is under control. I've just had a committee appointed to hear your authors in the committee room. Let them make their speeches and please send them back to New York as soon as possible. This afternoon at about 5 o'clock a few boys are coming to my rooms and I would like to have you meet them. They are all on important committees."

"And do you know when the Clean Books Bill will be up for vote?" asked Liveright.

"Can't tell yet. Perhaps late this afternoon the boys will know."

The authors were quite disappointed when they came into the committee room and found three upstate farmers had been appointed to listen to their speeches. The farmers were courteous but showed little interest. The addresses were longer than expected and the captive legislators were unable to disguise their boredom. In the end some of the authors cut their speeches short and were glad to get away from this disappointing and hostile atmosphere.

While all this was going on in Albany, Tom Smith in New York had gathered a sheaf of extracts from important court decisions, as well as striking paragraphs from legal briefs, all dealing with the

First Amendment of the Constitution. Here it is clearly stated that "Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof, or abridging the freedom of speech, or of the press. . . ."

Smith gave me the pasted up copy and I managed to get one of our printers to set it up without delay and print 250 copies of this sixteen page pamphlet overnight. In the morning our office boy was put on the train to Albany with the bundle of pamphlets.

It was assumed that each assemblyman in the legislature would find a copy of this pamphlet on his desk and that he would read it and perhaps it might even influence him.

Now we know that this was only wishful thinking. It had been a lot of work and trouble. The pamphlets were distributed by Walker's Albany office but it is very doubtful if any of the copies were ever read.

In the late afternoon when Liveright got to Walker's rooms at the Ten Eyck Hotel he found several of the "important committee" boys already engaged in a quick shuffle of stud poker. They were pleased to meet Liveright and said that they had heard a good deal about him. Liveright jointed the game. Walker winked and at first Liveright did not gather the meaning of this signal. But soon he discovered that when he won a round no one seemed pleased and when he lost even Walker smiled. He soon understood. But unfortunately, not expecting this encounter, he had not brought very much money with him. He had enough money to pay for the hotel bill but not much more. When his money was gone the game seemed to fall apart. They all had some important place to go and they did not want to be late. But Walker announced that Liveright would be with them on the following day and the game would be continued.

The next morning Liveright telephoned his office, spoke with Arthur Pell and asked him to wire cash by Western Union.

Later that day in Walker's rooms, the crowd met again and now they were joined by several other "important committee" boys.

Stud poker seemed a little slow and so they turned to rolling dice. This time the game lasted a bit longer. When it ended Liveright had lost four hundred dollars. Liveright asked, but no one seemed to know, exactly when The Clean Books Bill would be coming up for vote. However, they were all pleased to hear that Liveright would be with them on the following day.

Walker said, "There are one or two important boys you have not yet met. They will be with us tomorrow."

The following day there was quite a crowd. Liveright was reckless and managed to lose six hundred dollars before the game. Now everyone seemed pleased. A small group put their heads together in a corner of the room after which Walker came to Liveright and whispered, "They will be voting on the bill first thing tomorrow morning."

On parting Liveright said that it had been a great pleasure to have had this chance to meet them. As they shook hands some of the assemblymen had some kind words to say to Liveright.

When all had left the room Walker said, "It's all set, Horace. I'll give you a pass for the visitors' gallery. Ten o'clock sharp."

Walker regretted that he could not join Liveright for supper. He said he had an important date with some of the key members of the opposition. But he would see him the following day. He did not know what would happen but hoped for the best.

In the morning Liveright arrived early and had a front row seat in the visitors' gallery. The assembly hall was rapidly filling up. Promptly at ten o'clock the clerk began reading the roll and one by one the members replied. A few were absent. Jimmy Walker's name was called but there was no response. Liveright was worried. He thought perhaps Walker had had a long night of drinking and therefore could not appear. When the clerk finished reading the roll he went back to the few members who had not replied. Two of these answered that they were present but when Walker's name was called there was again no reply.

It was then announced that the first order of business would be the voting on The Clean Books Bill.

As soon as these words were spoken the two folding doors at the back of the hall flung open and Jimmy Walker came swiftly down the aisle.

"What's going on here!" he called in a loud voice.

"Voting on The Clean Books Bill," some replied.

"Point of order," called Walker in a loud voice. "Mr. Chairman. We have heard arguments in favor of this bill. But no one has yet said a word against this measure. And as special privilege I now ask for 60 seconds to tell the assembly how I feel about this bill."

The chairman nodded. Walker's request was granted.

He lost no time. Every second was measured.

"Gentlemen," he began. "I do not know what these books are that would come under this bill. I do not read them. There are only two books that I can rightfully say I know. These two are not, as you might imagine, The Bible and Shakespeare. No. My books are Blackstone and the volume of New York State Statuary Law. These are the books I am acquainted with. But I have something more to say." Now his voice was lowered and he spoke with great feeling. "Everything I am today I owe, as many of you know, to me dear, departed mother. It was with her care and tenderness that I was brought up to respect justice and everything that we hold good and decent. And my mother used to read those books that you have been talking about." Now he turned sharply and faced the members of the legislature. Suddenly his eyes burned with defiance as he roared, "And there is no man who can say my mother was a bad woman!"

He appeared ready to throw off his coat and challenge anyone who dared to breathe a word against his mother. The hall had become silent. There was great tension in the air. His sixty seconds were over. Soon his rigid and defiant stance relaxed. His head nodded slightly thanking the chair and the members for their attention. Then he walked slowly to his seat.

There was a brief interval. After some whispering, the members, many perplexed, seemed ready to vote. A vote in favor of The Clean Books Bill was a vote that publicly proclaimed Walker's

mother was a bad woman! And no Democrats dared. A few, who were seriously committed, and had not had the "pleasure" of meeting Liveright in Walker's rooms, voted for the bill. Only a few.

This was a sudden turnabout, an unexpected victory. Liveright



Judge Robert F. Wagner swearing in Jimmy Walker as mayor of New York City, January 1, 1926, seven months after the defeat of *The Clean Books Bill*.

was taken by surprise. He heard and saw it all from the visitors' gallery. It was to him like a surprising climax of a Broadway play.

Walker had not disclosed his hand. How long this piece of devastating strategy had been in his mind Liveright never knew. He suspected that Walker's supper, the night before, with "key members of the opposition." had no doubt oiled the wheels for this maneuver. The poker and dice games in his hotel rooms had been carefully planned.

Several days later a victory dinner was held in the Brevoort Hotel. There were speeches from distinguished authors and other notables as well as shining lights of Broadway. And several of the authors who had been to Albany related their experiences in the committee room with the three innocent up-state farmers who had been condemned to listen to them. There was a lot of talk about the freedom of the press, and the distinguished actor Paul Robeson, who had played in O'Neill's *Emperor Jones*, spoke of other freedoms.

The honor of introducing Jimmy Walker fell to Elizabeth Marbury who was a good friend of movie stars, high society, statesmen and politicians. In a loud bass voice she paid Walker a full string of compliments and ended her introduction with the words, "I give you, now, the future governor of New York State."

Walker, who was never at a loss for words, made a very amusing little speech in which he complimented Liveright and damned all other publishers in America for not protesting against so vicious a bill. But he said nothing about his mother and did not mention the parliamentary strategy that he used to defeat the bill.

At the conclusion of the dinner Edward Bernays, who had been doing some publicity for Liveright, invited a crowd to his house which was close by in Washington Square Mews. Here on the first floor of this small house the phonograph was turned on and some couples began dancing, while downstairs the serious drinkers hovered about Jimmy Walker and Park Commissioner Gallatin who were relating amazing stories of New York politics.

The policeman on the beat, making his regular rounds, paused in the open door to see what was going on in this smoke-laden room. But Jimmy Walker went forward quickly to speak to the officer. He introduced himself and also the Park Commissioner and assured the officer that everything was under control and the noisy party would soon be breaking up. The officer saluted and departed.

About one o'clock in the morning the guests took their depar-

ture. All went home satisfied and feeling that it had been an appropriate celebration for a surprising victory over ugly repressive and Puritanical forces.

In this way was The Clean Books Bill defeated. The issue was soon cold and dead. And never again was legislation proposed in New York State to establish a censorship of books.

An Unknown War

ELIZABETH KRIDL VALKENIER

A RECENT gift of posters, presented by the family of the late Louis G. Cowan to the Rare Book and Manuscript Library, provides rich insight into the Soviet experience of World War II. The 45 posters are much more than documentary evidence of Soviet visual propaganda in wartime. They also bear testimony to the artistic community's participation in the national emergency and illustrate the changing public mood during the various phases of the conflict.

All the posters are part of the most renowned World War II series, the TASS Windows (*Okna TASS*). Of the millions of posters and dozens of series produced during 1941–45, this particular group has been pre-eminent for its popularity, agitational effectiveness and artistic value. Both during the hostilities and after, they were regarded as the visual counterpart of the popular songs and poems which lifted public spirits and played a vital role in engendering the sense of common purpose and resolve. In the public eye, they were as symbolic of the artists' contribution to the war as was Shostakovitch's Seventh Symphony.

Although produced in small numbers—usually a run of 600—the posters reached every section of the country, for they were reprinted in smaller format for large press runs to be shipped directly to the front, behind the lines and to remote regions of the USSR. It would be hard to find a Soviet citizen who lived through the war without seeing these posters. Official recognition of their effectiveness was immediate. Several writers and artists working on TASS Windows received state prizes within months after the war began, and the first exhibit of posters was held in August 1942, as Moscow celebrated the turning back of enemy troops from the capital. A selection from the TASS series was sent to the Western Allies, including the United States, to help rouse support for the

Soviet war effort. And the TASS Windows were prominently displayed during the thirtieth anniversary celebrations of the Soviet victory over Nazi Germany, held in 1975.

There are many reasons for this acclaim. First of all, the posters

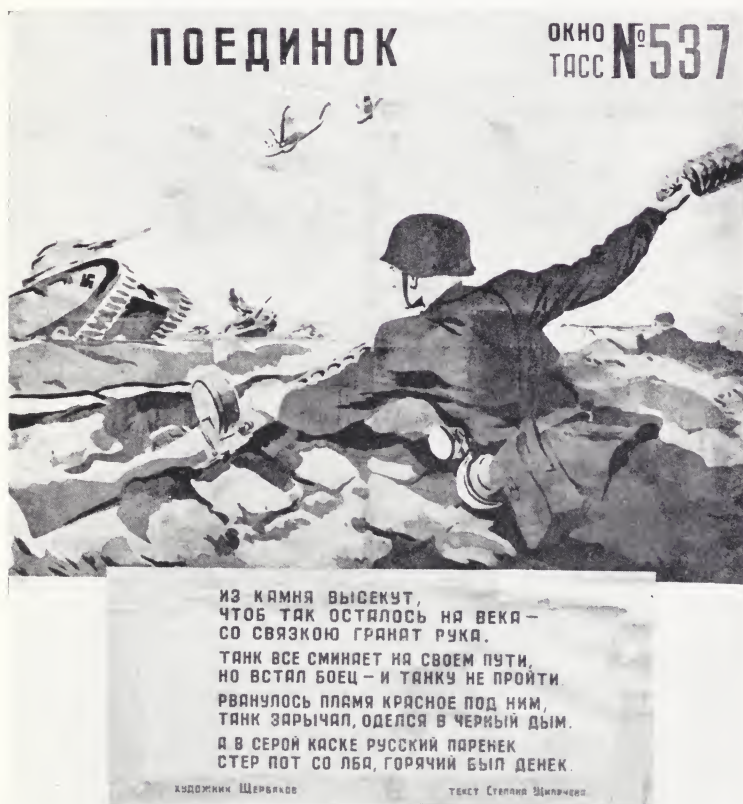


Moscow citizens stopping on Gorky Street
to view the TASS Windows in 1941.

were produced in Moscow, which contributed greatly to their immediate impact and value. Many ministries and much of the government personnel had been evacuated, but the TASS Windows, which kept appearing daily from the embattled city even during the bleakest days, served as a tangible reminder of the undaunted spirit of the capital.

The élan and the dedication of the collective that produced the posters was equally impressive. While Stalin left the country leaderless and did not address the nation until twelve days after the German invasion, the artistic community displayed no such paralysis. Authors and artists, some of whom had never worked as

caption writers or poster designers, met on June 24th (two days after the attack), and the first posters appeared three days later. Their work, especially at the start, bore the earmarks of front-line activity. The Moscow studio operated on three shifts around the



Designed by A. I. Shcherbakov, this poster, headlined “Single Combat,” was issued on August 23, 1942. The poem by Stepan Shchipachev begins:

“The stone is carved to remain thus forever—an arm holding
a bundle of grenades.”

clock, and some people simply lived and slept on the premises to insure proper supervision and speed of production. The demand and the need were so great that wives and children of the artists



“The Frenzy of a Mad Dog,” March 27, 1943, designed by Pavel Sokolov-Skalia, illustrates the poem by Demian Bedny in which the enemy is compared to a desperate animal,

“All the more venomous and dangerous
 the closer he is to his death!”

НАША АЗБУКА

ОКНО
ТАСС № 694



УРОДЛИВ ГЕББЕЛЬС, НО ЗАТО
УМЕЕТ ЛЕЖАТЬ ОН КАК НИКТО.

ХУДОЖНИК — В. АИВАЗЯН

ТЕКСТ — С. МАРШАК.

“Our ABC,” by Vaagan Aivazian, April 9, 1943, caricatures Goebbels under the letter “U”: “Ugly is Goebbels, but to make up for that he can lie like nobody else.”

and writers often helped with stenciling to increase the press run, while delivery trucks waited outside.

Speed was essential. With private radios confiscated at the start of the war, a dearth of newspapers and an excess of wild rumors, the population anxiously awaited the latest news from the front. Twice a day the collective would receive the latest news from the telegraph wires of TASS. From this material the art and literary directors would select the most suitable items and assign the graphic interpretation to an artist-writer team. The posters were generally completed within twenty-four hours; those which used text from war bulletins or excerpts from speeches as their captions could be ready in half that time. Their colorful, terse messages not only provided the civilian population with information but also inspired confidence and cheer.

Another reason for the popularity of this particular poster series is that it revived a tradition made famous during the early years of Soviet power. In 1919 when the revolutionary government faced an equally desperate situation compounded of civil war, foreign intervention and famine, the artistic community had risen to the occasion. Led by the poet Vladimir Mayakovsky and a young caricaturist, Mikhail Cheremnykh, a group of painters and writers started putting out colorful posters with biting verses on topical political issues. These satirical commentaries, based on the latest news dispatches transmitted by the Soviet news agency, were literally placed in the bare display windows of the even barer food and department stores. Their size and shape—four or six panels—actually conformed to the physical dimensions of the store fronts. Hence their name, Windows of the Russian Telegraph Agency (Okna ROSTA).

Twenty-two years later the name and the format were revived by the artistic community in Moscow as the vehicle for their contribution to another national emergency. And the same Mikhail Cheremnykh, who originated the ROSTA Windows, produced the first Windows of the Soviet Telegraph Agency (Okna TASS).

Their schematic, colorful design based on the peasant broadsheets, *lubki*, accompanied by captions patterned on popular verses resembled the original Windows. Subsequent posters would often consist of a single image and carry an earnest message. But the initial inspiration of the venture was never forgotten, and the 1,000th TASS Window reproduced one of Mayakovsky's captions: "I am proud that the pen is equal to the bayonet."

The fact that the collective producing the TASS Windows included some prestigious names in Soviet literature and art added to their excellence and importance. Among the caption writers were the internationally-known author of children's books and translator of Shakespeare, Samuil Marshak; the popular novelist Vera Inber, whose daily broadcasts from Leningrad helped sustain public spirit during the 900-day siege; and Demian Bednyi, the proletarian poet-laureate. The artists, in addition to Mikhail Cheremnykh, included Vladimir Lebedev, a highly original painter and illustrator, who since the 1920s had been collaborating with Marshak on children's books; Pavel Sokolov-Skalia, who gained prominence for producing the politically inspirational image of the "positive hero" in the 1930s; Nikolai Denisovsky, a prominent graphic artist, who took charge of editing the TASS Windows; and the famous "Kukryniksy" trio (an acronym for the artists Mikhail Kuprianov, Porfiry Krylov and Nikolai Sokolov) who had been supplying the Communist Party daily, *Pravda*, and the humorous weekly, *Krokodil*, with political and social caricatures since the late 1920s.

Finally, the artistic merit of the TASS Windows was far superior to what had come to predominate in agitational art and propaganda after 1932, when Socialist Realism was officially proclaimed to be the single acceptable style. After that date the formal experimentation and innovations that had gained Soviet graphics international recognition were replaced by bland and ponderous intelligibility. Elements of that official style were certainly not absent from the TASS Windows; still, taken as a whole,



N. F. Denisovsky's "Sterile Birth Pangs" appeared on November 21, 1944, with a four-line poem by Mikhail Vershinin: "The parasitic vulture sits plucked clean on all sides, but no matter how hard the murderer tries he can't hatch any little birdies."

there was more novelty of conception and design in this particular series than in any other that appeared during the war. For example, over half were done in a satirical vein despite the warnings from the authorities that caricature was not as effective for morale-building as paeans to the heroic deeds of the Red Army. Undoubtedly, the variety of presentation—the sentimental and the sardonic, the naturalistic and the expressionist, the obvious and the sophisticated, the laconic and the heroic—managed to appeal to every taste and relieve the monotony of wartime privations.

The 45 posters in the Louis G. Cowan Collection are but a small fraction of the total. Yet they are a representative sample that conveys not only the variety of presentation mentioned above but also the changes in the moods and needs that fluctuated with the course of the war. The earliest poster dates from mid-1942, and illustrates the desperate situation of the opening phase, when the Nazis were striking deep into the Russian territory. The David-and-Goliath combat between a Soviet soldier, armed with a single grenade, and a German tank expresses the crucial role of individual heroism that eventually did turn the tide (No. 537). Depiction of the carnage perpetrated by the invader was an effective spur to increased resistance by the civilian population (No. 697).

Once the Soviet counter-offensive started at Stalingrad in late 1942 and the siege of Leningrad was broken in early 1943, confidence began to grow. The image of the invader changed. For instance, satire was no longer needed to undermine German credibility, as in the caricature of Goebbels as a congenital liar (No. 694), but could confidently poke fun at the German losses (No. 1091). The image of the Soviet soldier changed into that of a happy giant striding over the liberated land (No. 970). The mood of euphoria reached even across the borders, and the military feats of Western allies were acknowledged (No. 1046). An ominous note was struck by one of the last posters in the series with a huge image of Stalin towering above the lilliputian-size population.

ДИНО
ТАСС № 970

ТЫ СНОВА С НАМИ, СЕВАСТОПОЛЬ!



Ты снова с нами, Севастополь!
День нашей радости настал.
Тобой каждый уцелевший тополь
Народную святыней стал.
Нарушенный, но величавый,
Войнеш ты в летопись ввел.
Гремите громче, залпы орудий,
В честь Севастопольских воев!

художник — П. СОКОЛОВ-СКАЛИЯ

В. ЛЕБЕДЕВ-КУМАЧ

“You are with us again, Sevastopol!”, was printed on May 10, 1944. The dramatic design by Pavel Sokolov-Skalia and the poem by Vassily Lebedev-Kumach hails the liberation of the Russian city which was virtually destroyed during the occupation and siege that lasted more than two years.



A victory by the Allies was acknowledged in the poster by V. I. Ladiagin, "Paris is Liberated!" The September 1, 1944 poster includes the poem by Vassily Lebedev-Kumach containing the lines: "To liberated Paris the Soviet warrior sends his greeting. In the west and in the east the land burns under the Germans."

The Cowan Collection is a fine addition to Columbia's holdings of World War II posters, for there are not many Soviet examples in the West. American posters can summon the recollections among those of us who are middle-aged or re-create for younger generations the mood of our country bent on production and bond drives in support of military operations in faraway lands. But old or young, we have little knowledge and understanding of the actual situation and response in a country that bore the brunt of the war in terms of 20 million killed, devastated cities and countryside, and untold suffering. Here TASS Windows are an introduction to many aspects of what has been called an unknown war.

Our Growing Collections

KENNETH A. LOHF

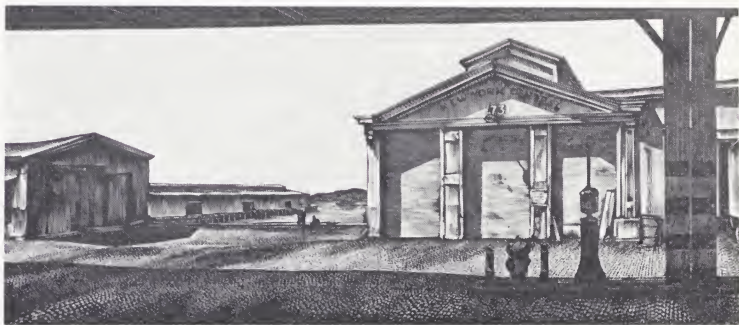
Brown gift. Mr. James Oliver Brown has added a group of approximately ten thousand letters and papers to the files of John Cushman Associates, Inc., a literary agency which Mr. Brown's agency acquired in 1978. Included are extensive files of correspondence, dated 1967-1978, relating to Clive Barnes, Martha Foley, Brendan Gill and Anthony West.

Cane gift. Twenty-one first editions of poetry have been presented by Mr. Melville H. Cane (A.B., 1900; LL.B., 1903), among which are four by T. S. Eliot: *Ash Wednesday*, 1930; *The Cultivation of Christmas Trees*, 1956; *Four Quartets*, 1943; and *Murder in the Cathedral*, 1935. Also included are fine copies of E. E. Cummings, *Santa Claus*, 1946, and William Carlos Williams, *The Broken Span*, 1941.

Cohn gift. The Manuel Komroff Collection has been enriched by the gift of two important items from Mrs. Louis Henry Cohn: the holograph manuscript of Komroff's novel, *I, the Tiger*, 207 pp., signed and dated April 1933, with extensive revision in ink throughout; and the bound page proofs of his 1936 novel, *Waterloo*, affectionately inscribed by the author to Mr. and Mrs. Cohn on July 3, 1936.

De Pol gift. The artist and wood-engraver John De Pol has donated a set of sixteen keepsakes, each of which includes a signed wood-engraving by him with accompanying text, issued in limited editions by the United States Banknote Corporation and the Pandick Press from 1974 to 1978. Among Mr. De Pol's subjects are New York City landmarks, portraits of historical and literary figures, and views of Ireland.

Ferriday gift. Seventeen rare sixteenth and seventeenth century editions in the fields of science and literature have been presented by Miss Caroline Ferriday, including works by Andrea Alciati, Baldassare Castiglione, Girolamo Folengo and John Wilkins. Of



"Hudson River Pier": wood engraving by John De Pol, 1974. (De Pol gift)

special interest in Miss Ferriday's gift is the Venice, 1508, edition of Johannes de Sacrobosco's important and popular work on spherical astronomy, *Tractatus de Sphaera*. Bound in the original vellum, this folio edition, printed by Johannes Rubeus and Johannes Vercellensis, is illustrated throughout with cuts of mathematical and astronomical figures.

Halsband gift. Professor Robert Halsband (A.M., 1936) has recently made two important benefactions: the gift of his papers and the establishment of the Ruth Alice and Robert Halsband Fund. The papers, to which he will continue to make additions, include manuscript drafts and proofs of his biographies of Lady Mary Wortley Montagu and of Lord Hervey and of other scholarly books, essays, lectures and reviews. The income from the Halsband Fund will eventually be used by the Rare Book and Manuscript Library to acquire eighteenth century British books and manuscripts. At present Professor of English at the University of Illinois, Professor Halsband is also an Associate in the Columbia University Seminar on Eighteenth-Century European

Culture. The Fund is named in honor of his late wife, Ruth Alice N. (Weil) Halsband, who received the Doctor of Philosophy degree from Columbia in 1946.

Henne gift. Professor Frances Henne, who last year established an extensive collection of the imprints of McLoughlin Brothers, has recently added sixteen volumes issued by this nineteenth century New York publisher of illustrated books for young people, including a handsome copy of the 1895 folio edition of the *Brownie Year Book*, written and illustrated by Palmer Cox.

Hill gift. Mr. Jonathan Hill has donated a 1978 publication relating to Rupert Brooke, edited by Sir Geoffrey Keynes and issued by The Cygnet Press of Burford, Oxfordshire, England, in which is printed for the first time Brooke's poem, "The Search for Truth," Frances Cornford's poem on Brooke written immediately after his death, and Virginia Woolf's letter to Brooke's mother, dated August 21, 1918.

Huffman gift. Professor Clifford C. Huffman (A.B., 1961; Ph.D., 1969) has donated a sixteenth century work by Leonardo Salviati, *Considerazioni di Carlo Fioretti da Vernio, Intorno a un Discorso*. . . . Published in Florence in 1586, the work is an essay on Torquato Tasso's epic poem *Gerusalemme Liberata*.

Jaffin gift. Twenty-one first editions of American novels have been donated by Mr. George M. Jaffin (A.B., 1924; LL.B., 1926), including works by Edna Ferber, Paul Horgan, MacKinlay Kantor, Christopher Morley, William Saroyan, Irwin Shaw and Edith Wharton.

Kempner gift. Mr. Alan H. Kempner (A.B., 1919) has presented to the Avery Library a pristine copy of the folio, *Della Magnificenze ed Architettura de' Romani*, 1761, by Giovanni Battista Piranesi, containing splendid plates illustrating Roman design and decoration and Piranesi's own original architectural schemes. The Rare Book and Manuscript Library has received from Mr. Kemp-

ner the two-volume folio edition of Cervantes, *Don Quijote de la Mancha*, printed in Barcelona in 1930 and illustrated with engravings by Daniel Urrabieta Vierge.

Keppel gift. A group of eleven letters written by Charles A. Beard to Frederick Paul Keppel (A.B., 1898; Litt.D., 1929) has been presented by Dean Keppel's son, Mr. Charles T. Keppel (A.B., 1930). Dated 1926-1936, the letters from Beard, and related correspondence, deal with the exchange of their writings, their speeches and lectures, and their work with various organizations, including the Carnegie Corporation and the National Municipal League.

Kissner gift. A collection of 121 editions printed in Glasgow by Robert and Andrew Foulis, distinguished Glasgow booksellers, printers, publishers and editors, has been presented by Mr. Franklin H. Kissner. Noted for publishing editions of standard authors, the Foulis brothers printed plainly on large paper with no ornament, and established a considerable reputation for their carefully edited texts of Greek and Latin classics. Their editions of Horace, 1744, Homer, 1756-1758, and Anacreon, 1761, all of which are present in Mr. Kissner's gift, are often considered among the finest ever printed. The approximately two hundred volumes in this extensive gift, nearly all of which are handsomely bound in full calf, will bring closer to completion the Libraries' file of imprints by these most renowned of Scotland's printers of the eighteenth century.

A complete set of the *Journées Pittoresques des Edifices de Rome Ancienne*, 1800-1828, by Angelo Uggeri was also presented by Mr. Kissner to the Avery Library. Several of the volumes are hand-colored, enhancing the rarity of plates which illustrate views of ancient Rome and vicinity.

Komroff gift. When the novelist and editor Manuel Komroff donated portions of his papers and correspondence in the 1950s, it



Hand-colored etching of the Temple of Pallas Athena by Angelo Uggeri
from his *Journées Pittoresques des Edifices de Rome Ancienne*.
(Kissner gift)

was his hope that all of his manuscripts and literary memorabilia would eventually be part of this collection. His widow, Mrs. Odette Komroff, has now brought that wish close to fulfillment with an extensive gift of first editions inscribed to her husband by his literary friends, works written and edited by him, and a splendid group of forty-two photographs which he took of noted writers and close friends, including Edgard Varèse, Albert Boni, E. E. Cummings, Captain Louis Henry Cohn, Whit Burnett, John Cournos and George Antheil. From among the nearly one hundred association books in Mrs. Komroff's gift, special mention may be made of the following volumes which contain long, affectionate inscriptions to Komroff from their authors: Sherwood Anderson, *Dark Laughter*, 1925; Louis-Ferdinand Céline, *Journey to the End of Night*, 1934; Theodore Dreiser, *An American Tragedy*, 1925; Eugene O'Neill, *Marco Millions*, 1927; William Saroyan, *The Daring Young Man on the Flying Trapeze*, 1934; and William Carlos Williams, *The Cod Head*, 1932.

Laughlin gift. Mrs. William K. Laughlin has donated a pristine copy of *Alsace-Lorraine*, Philadelphia, 1918, a travel book written and handsomely illustrated by the painter, George Wharton Edwards, whose autograph appears on the inside front cover.

Lazarsfeld gift. Mrs. Paul Lazarsfeld has presented the papers of her husband, the late Dr. Paul F. Lazarsfeld (L.H.D., 1970), who taught at Columbia from 1940, held the position of Quetelet Professor of Social Sciences from 1962 until his retirement in 1969, and was the founder of the Bureau of Applied Social Research. Covering the period from 1930 until his death in 1976, the extensive correspondence, manuscripts and subject files, numbering approximately 43,000 items, document Professor Lazarsfeld's many distinguished research projects relating to the sociological aspects of radio, statistics, unemployment, adolescence, education and psychology.

MacLachlan gift. Miss Helen MacLachlan (A.B., 1918, B.) continues to add important documentary material to the John Masefield Collection. She has recently presented a series of twenty-six letters written to her during the period 1943–1967, by Dr. Isabelle



Eugene Nickerson (left) with Senator Robert Kennedy and Secretary of Defense Robert McNamara during a tour of Nassau County's defense industries on February 4, 1966.
(Nickerson gift)

Little, the Oxford doctor who had attended Constance Masefield, the poet's wife, and became Masefield's own doctor during the latter period of his life.

Nickerson gift. The Honorable Eugene H. Nickerson (LL.B., 1943), lawyer, Nassau County Executive, 1962–1970, and Judge of the U.S. District Court for the Eastern District of New York, has established a collection of his papers with the gift of approximately 173,000 items, consisting of personal, administrative, political and investigative files. The papers document primarily his eight years as Nassau County Executive, and include correspondence, memoranda, manuscripts of speeches, press releases, photographs and clippings. Among the files of correspondence are letters from James A. Farley, Hubert H. Humphrey, Robert F. Kennedy, Edward I. Koch and Percy E. Sutton. There are also extensive files relating to investigations into corruption and mismanagement in numerous Long Island businesses and governmental departments.

Ober gift. In 1969 the literary agency Harold Ober Associates presented its files of correspondence with Paul W. Gallico (A.B., 1921). The firm has now added to this collection more than seven hundred letters to and from Gallico, comprising files for the period, 1970–1973. The letters relate primarily to the publication of the novelist's later writings, *The Zoo Gang* and *Mathilda*, the film version of *The Poseidon Adventure*, the television script for his most famous story, *The Snow Goose*, and the paperback editions of his novels.

Parsons gift. An additional 105 volumes have been presented by Professor Coleman O. Parsons (A.B., 1928) for inclusion in the collection of Scottish literature which he established in 1976. Works in his gift cover a wide range of subjects and date from the early eighteenth to the twentieth centuries, and include the following distinguished editions: Hugo Arnot, *The History of Edinburgh*, published in 1779, and illustrated by a fine impression of the folding map, "Plan of the City, Castle and Suburbs of Edinburgh, 1778"; John Harvey, *The Life of Robert Bruce King of Scots: A Poem*, Edinburgh, 1729, first edition bound in contem-

porary calf; and *The Poetical Works of James Thomson*, two volumes, printed in Glasgow in 1784 by Andrew Foulis, and handsomely bound in nineteenth century full maroon morocco.

Rendell gift. To the collection of Jay Family Papers Mr. and Mrs. Kenneth Rendell have added a letter written by John Jay, Jr., grandson of the first chief justice, to General James Harrison Wilson, commander of the third division of General P. H. Sheridan's cavalry corps, Army of the Potomac, during the Civil War. Dated April 17, 1864, the four-page letter contains a commentary by General Wilson on the abolition of slavery and Jay's efforts on behalf of the anti-slavery movement.

Schaffner gift. More than ten thousand pieces of correspondence with clients have been added by Mr. John Schaffner to the collection of papers of his literary agency, including a file of 131 letters, dated 1955-1973, from the English novelist and critic, Winifred Bryher, relating to her writings, publications, travels and friends. Other writers represented in the gift include James A. Beard, Craig Claiborne, Barbara Howes and Frederic Prokosch.

Sjöberg gift. Professor Leif Sjöberg has presented an archive relating to the writing and publication of Dag Hammarskjöld's *Markings*, which he and the late W. H. Auden translated and edited in 1968, including: the typewritten printer's copy of the manuscript, 142pp., with extensive editorial corrections and numerous emendations in ink by Auden; three sets of galley and page proofs with editorial notations; and a long letter written by Auden to Professor Sjöberg from Austria on July 8, 1964, regarding his work on the book. Professor Sjöberg also donated three notebooks of Muriel Rukeyser, containing handwritten drafts of her translations from the poetry of the Swedish writer, Gunnar Ekelöf (1907-1968), which she and Professor Sjöberg published as *Selected Poems* in 1967.

Smith gift. Mr. G. E. Kidder Smith, architect and author, has donated to the Avery Library his clipping file of architectural

subjects from architectural periodicals, international in range and spanning over forty years of research.

Smith gift. Professor Joseph H. Smith (LL.B., 1938) has donated, for inclusion in the manuscript collection, an autograph album which belonged to Anna Vreeland, the mother of the late Professor Julius Goebel, Jr. (Ph.D., 1915; LL.B., 1923). Anna Vreeland was apparently in Washington, D.C., early in 1876, for the album contains dated autographs of President Ulysses S. Grant and members of his cabinet, including Hamilton Fish and William W. Belknap, as well as those of General Philip H. Sheridan and Henry Ward Beecher. The remaining pages of the album are filled with inscriptions and poems by the owner's friends in Hackensack, New Jersey.

Steegmuller gift. Mr. Francis Steegmuller (A.B., 1927; A.M., 1928), who presented a collection of books by and about Jean Cocteau in 1971, has now added 93 volumes to the collection, including rare editions of Cocteau's illustrated works: *Dessins*, Paris, 1923, one of 400 copies signed by Cocteau; and *Drôles de Ménage*, Paris, 1948, inscribed by Cocteau with a sketch. Among the most impressive works in Mr. Steegmuller's gift is Cocteau's poem, *Mythologie*, Paris, 1934, issued in a portfolio with ten original signed lithographs by Giorgio de Chirico. The gift also includes the edition of Guillaume Apollinaire's most celebrated work, *Le Poète Assassiné*, printed in Paris in 1926 on the occasion of the eighth anniversary of Apollinaire's death; one of 450 numbered copies, the work is handsomely illustrated with 36 lithographs, both full-page and set in the text, by Raoul Dufy.

Thacher gift. The Bakhmeteff Archive has received from Mrs. Thomas D. Thacher approximately one thousand letters and manuscripts to be added to the collection of papers of her husband, the late Thomas Day Thacher (LL.D., 1945), lawyer, judge and Solicitor General of the United States, 1930-1933. The papers in the gift relate to the American Red Cross mission to Russia in



Bo. 1934

G. de Chirico

Lithograph by Giorgio de Chirico from Jean Cocteau's
Mythologie, 1934. (Steegmüller gift)

1917-1918, of which Thacher was the secretary. Included are manuscript inventories of supplies for the mission's efforts in Petrograd, as well as letters from Louis Brandeis, Felix Frankfurter, Thomas W. Lamont, Walter Lippmann, Archibald MacLeish and Lillian Wald.

Tharaud family gift. The family of the late Cynthia James Tharaud, assistant to the Dean of the School of International Affairs, have presented in her memory a thirteen volume edition of the writings of Jonathan Swift, published in London from 1742 to 1745. The handsome set, bound in full vellum includes Swift's *Miscellanies*, *A Tale of a Tub*, *Travels into Several Remote Nations of the World* and *Sermons*.

Thompson gift. Professor Susan Otis Thompson (M.S., 1963; D.L.S., 1972) has donated a group of twenty-seven finely printed and illustrated editions, including publications of The Spiral Press, The Typophiles and the Printing Week Library of Benjamin Franklin Keepsakes.

West gift. A further group of Austin Strong papers has been received from the Reverend Canon Edward West of the Cathedral Church of St. John the Divine, consisting of approximately fifty letters and twenty-five photographs relating to the design and landscaping by Strong, artist, writer and grandson of Robert Louis Stevenson, of Cornwall Park in Auckland, New Zealand, which was given to the people of New Zealand in 1901 by Dr. J. Logan Campbell, mayor of Auckland.

Yerkes gift. Professor David M. Yerkes has donated a group of twenty-six literary editions, of which two have been selected for the rare book collection: *Epictetus his Morals*, translated from the Greek by George Stanhope, and published in London in 1694; and Elizabeth Lachlan, *Leonora; or, The Presentation at Court*, New York, 1829, the first American edition of a series of narratives called "Young Ladies' Tales."

Activities of the Friends

Fall Meeting. The centenary of the founding of the architectural firm of McKim, Mead & White was celebrated at the fall dinner meeting, held in Low Memorial Library on Thursday evening, November 1. Featured were a talk by Brendan Gill, "Paganizing the Plutocrats," and an anniversary exhibition of drawings, manuscripts and photographs drawn from the Avery Library's extensive collection.

Winter Meeting. The Friends and the University Librarian will host a reception in the Rotunda of Low Memorial Library on Thursday afternoon, February 7, 1980, to open the exhibition, "The Friends Half-Dozen: Six Collections Acquired on the Friends Endowed Fund," including manuscripts, drawings and first editions of Max Beerbohm, H. Rider Haggard, Louis MacNeice, Gertrude Stein, Evelyn Waugh and Tennessee Williams. President William J. McGill will be the guest of honor.

Bancroft Awards Dinner. The Annual Bancroft Awards Dinner, sponsored by the Friends, will be held on Thursday evening, April 3, 1980.

New Council Members. Messrs. John F. Fleming and James Gilvarry have been elected to serve on the Council of the Friends.

Finances. For the twelve-month period which ended on June 30, 1979, the general purpose contributions totaled \$23,667, and the special purpose gifts, \$19,432. Books and manuscripts donated and bequeathed by the Friends had an appraised value of \$221,299, bringing the total value of gifts and contributions since the establishment of the association in 1951 to \$2,837,349. In addition, \$1,452 was realized from the sale of publications.

EXHIBITION IN BUTLER LIBRARY

Rarities for Research: 1979 Gifts

September 19–December 10

THE FRIENDS OF THE COLUMBIA LIBRARIES

AN OPPORTUNITY

The Friends assist the Columbia Libraries in several direct ways: first, through their active interest in the institution and its ideals and through promoting public interest in the role of a research library in education; second, through gifts of books, manuscripts and other useful materials; and third, through financial contributions.

By helping preserve the intellectual accomplishment of the past, we lay the foundation for the university of the future. This is the primary purpose of the Friends of the Columbia Libraries.

CLASSES OF MEMBERSHIP

Regular: \$35 per year.

Patron: \$100 per year.

Sustaining: \$75 per year.

Benefactor: \$250 or more per year.

A special membership is available to active or retired Columbia staff members at twenty-five dollars per year.

Contributions are income tax deductible.

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GORDON N. RAY, *Chairman*

ALAN H. KEMPNER, *Vice-Chairman*

KENNETH A. LOHF, *Secretary-Treasurer*

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